

"Milady's  
Fans"

## Publix Opinion

"Milady's  
Fans"

Publix Theatres Corporation, Paramount Building, New York, Week of February 4th, 1928

No. 11

LENT GALORE  
N ANDERSON'S  
COLORFUL SHOW

Beauty and Comedy  
Keynotes of Pub-  
lix Unit

Publix Theatres presents  
"MILADY'S FANS"

Devised and Staged by  
JOHN MURRAY ANDERSON  
"Ever since the world began,  
From Madrid to Hindustan,  
Lovely Woman with her fan  
Has captivated Man."

(1)

The Lace Man  
THE ADA KAUFMAN GIRLS

(2)

The Feather Fans  
BERNICE AND EMILY

(3)

DOROTHY NEVILLE

(4)

The Spanish Fan  
OJEDA AND IMBERT

(5)

"Caprice Basque"  
(Sarasate)

RAE ELEANOR BALL

(6)

"SERENADE"  
(Lehar)

RAE ELEANOR BALL  
and the

STAGE ORCHESTRA

(7)

The Italian Fans  
THE ADA KAUFMAN GIRLS

(8)

HARRY BURNS  
Assisted by Tony De Luca

The Jazz Fans

(9)

BERNICE AND EMILY

(10)

Finale  
"MILADY'S FAN"

(Music by James Dietrich)

Settings and costumes by  
HERMAN ROSSE

Costumes executed by  
BROOKS

General Music Director,  
NATHANIEL FINSTON

In addition to being an optical light, John Murray Anderson's best Publix stage production, "Milady's Fans," should satisfy the appetite of the most critical entertainment epicure. Shortly after the rise of the curtain a large fan covering practically the entire back stage unfolds revealing the Ada Kaufman girls, who after marching down front execute difficult and snappy dance routine.

Bernice and Emily, the feather fans, pick the show up and give it a momentum that continues until the final number. These two young girls, beautiful and talented, have an acrobatic dance routine that is surefire for applause in any theatre, at any time. Their cartwheels and head spins are a revelation, coming as they do with both girls dancing so closely that they apparently seem as one.

The pleasing voice of Dorothy Neville, former prima donna of Earl Carroll's "Vanities," "The Greenwich Village Follies" and the Broadway production is heard next.

Ojeda and Imbert follow with a fast Spanish dance, after which Rae Eleanor Ball renders a violin solo and finishes by leading the stage band with a snap and precision that would do justice to Paul Whiteman or John Philip Sousa. After another snappy dance by the Kaufman Girls, the comedy balance is injected by the appearance of Harry Burns, assisted by Tony De Luca. Their rapid fire repartee in Italian dialect precipitates laugh after laugh during the time they hold the stage. Bernice and Emily reappear as the jazz fans, and their snappy routine leads to a beautiful finale with each one of the Kaufman Girls appearing as a grace in a gorgeous and colorful unshaped setting.

## MANAGERS' TRAINING SCHOOL

COY, CUTE AND CAPABLE!



Bernice Stone and Emily Andrews, the two scintillating little steppers, whose dancing is a feature of "Milady's Fans."

## JUMPED FROM CHORUS TO B'WAY SPOTLIGHT

From the ranks of a chorus line to the scintillating spotlight of a Broadway production was the gap bridged within the short space of three months by Bernice Stone and Emily Andrews, featured dancers in John Murray Anderson's Publix stage production, "Milady's Fans," which opens at Loew's Palace Theatre on Saturday, February 4th.

Just about two years ago Bernice and Emily, as they are billed in this spectacular Publix stage production, enrolled in the Muriel Abott Dancing School, Chicago. Their latent dancing ability soon won them recognition and they were booked for the ballet then appearing at the Oriental Theatre, Chicago. There they stood out in such prominence that

their acrobatic dancing ability attracted the attention of Paul Ash, Jazz Maestro of the Oriental. When illness prevented the appearance of a dancing team one performance Ash requested that Bernice and Emily jump in and fill the breach. The two youngsters stopped the show and achieved such success that they were featured the following week. Since then they have developed into one of the best dancing teams now appearing behind the footlights.

Recently in New York they had an audition before George White who was so attracted by their youth, beauty and ability that he signed them to a contract to appear in his next "Scandals," following the completion of their tour in "Milady's Fans."

### Get Ford Display For Auto Show

Minneapolis, Feb. 3rd.

Eddie Gallinagh, State theatre press agent who will handle publicity for the new F. & R.-Publix 4,200-seat Minnesota theatre, is credited with putting over the best tie-up in local theatrical annals for this house.

Learning that the Ford company could not agree with officials of the Twin City National Automobile Show regarding space and would not be represented by any display at the exposition, which last year drew 130,000 people in the midway district and will be held this year in the new local Municipal Auditorium for the first time, Gallinagh arranged to have the new Ford car on display at the State during auto show week.

### Syracuse Units

The Publix unit shows will open in Syracuse at the State Theatre, Feb. 16th, with "Milady's Fans," the Anderson production playing the Paramount this week. It will be followed by Cambria's "Taka-Chance."

### Thanks Opportunity

Mildred Skinner, niece of the celebrated actor, Otis Skinner, who appeared as "Miss Omaha," in the Publix National Opportunity show, "Young America," will appear in the cast of "Parisiana," which has its premiere at the Edyth Totten Theatre, New York, next week.

## NEW CLASS IN SPRING MOSTLY FROM PUBLIX LIMITED TO 25 MEN

The Publix Theatres Corporation announces that it will start this spring another session of its Managers Training School. This school, which was organized in August, 1925, has since graduated three classes whose members are now engaged in theatre operation in practically every section of the country. The fourth class which will assemble this spring will be limited to twenty-five men. The majority of these will be men now in the employ of Publix, whose record and whose ability merit for them the opportunity of this special training at the expense of the corporation.

A special attempt will be made to select for this coming session members of Publix orchestras. It is felt that such men, with musical training and background, and a sense of showmanship developed by contact with theatres, can be effectively trained for managerial work in the Publix type of operation. Hundreds of applications have been received from those who are not members of the corporation, and a limited number of such men will be selected.

Preference will be given to men with theatre experience and with some knowledge of advertising, stagecraft and music. The age limits set down are from twenty-five to thirty-five. Applicants will be preferred whose educational and business experience make them most suited for the type of work for which training will be given. Some of the sessions of the school will again take place at the New York Theatre Building.

Regularly throughout the six months' course the men will be assigned to Publix Theatres in New York City and elsewhere to assist in the preparation and execution of the daily routine. Mr. Harry Marx, Director of Theatre Management, announces that John F. Barry, who organized and directed the Managers' School since its inception, will again be its director.

Mr. Katz issued the following statement:—

"The Publix Theatres' Managers' Training School which has completed three sessions has proven itself of inestimable value in its work of providing a definite specialized and complete course in practical motion picture management training. I have watched the work of this school with the greatest interest in its scope and its possibilities of service, both to the student who desires to become an efficient theatre manager, and to the theatre where he eventually will be placed. Its position in the progress of constructing and con-

tinually raising of the standards of motion-picture theatre entertainment, is of the utmost importance. I have great hopes in the future of the Managers' School, both because of the splendid record of the past and because we can all see thru it the means of adequately providing the high type of intelligent and thoroughly trained managers that this great business has now come to demand."

## RUTH WAS QUEEN OF SCARAB BALL

Ruth Taylor's visit to Detroit was tied up with one of the outstanding social events of the year—the Scarab Ball—the annual party of the local artists organization.

Oscar Doob arranged for Miss Taylor to be Queen of the Ball, which resulted in page one publicity and pictures for more than a week in advance of her arrival. A story that the local brunette models were striking because of the selection of a blonde Queen, built up good daily stories with art on "picketing models" and local brunettes. These stories were carried on the wire, and art and story were picked up by wire and syndicate services.

A radio interview during her visit broke radio pages with pictures the Sunday in advance of her arrival, and presentation of the "Queen's crown" by Miss Michigan and greeting by the Mayor also got pictures before the ball. Newsreels made pictures of the Ball and Miss Taylor leading Grand March on the throne. Full page of photo on Ball in News and Free Press.

Tie-up ads by hotel, clothing stores, and a business college ran in conjunction with her visit and appearances at the Capitol and pictures were posed during her visit with radio, hats, shoes, etc., for use on "Gentlemen Prefer Blondes" engagement. Tie-up with automobile for picture in auto section.

Nison Tregore, famous sculptor modelled a head of Miss Taylor during her visit, and sketches made by local artists, used with pictures of posing. A contest "Why Gentlemen prefer Blondes" started with Miss Taylor's radio talk.



## IRVIN TALBOT WINS PROMOTION

Irvin Talbot, musical director of the Paramount Theatre since its opening, has been promoted to an important executive position in the Music department of Publix Theatres Corporation and has been succeeded by Adolphe Dumont, formerly conductor at the Rivoli.

Mr. Talbot, whose personality and musicianship have won him a host of friends and admirers among Paramount patrons, is recognized as one of the outstanding figures in his profession. He came to New York four years ago as assistant to Hugo Riesenfeld and was appointed first conductor at the Rivoli. Previously he had served as musical director at the Missouri Theatre in St. Louis, his native city where he received his symphony training in the St. Louis Symphony Orchestra. While at the Rivoli he wrote the musical scores of several of the biggest current film productions, including "Dorothy Vernon of Haddon Hall," "The Thundering Herd," "North of 36," "The Last Laugh," "Aloma of the South Seas" and "Variety."

## Rae Eleanor Ball In "Milady's Fans"

Prominently featured in John Murray Anderson's Publix presentation, "Milady's Fans," at the ..... Theatre this week, are Rae Eleanor Ball, Violinist, and Michael Ball, cellist, both of whom are well known to patrons of concert and high class vaudeville in which they have been appearing for several years as Rae Eleanor Ball and Brother in "Moments Musical." Miss Ball studied in Europe with Leopold Auer, the famous virtuoso who is also well known as the teacher of Jascha Heifetz. Mr. Ball was formerly proprietor of a music store in Cleveland, where he and his sister now reside, and has frequently appeared with the Cleveland Symphony Orchestra.

## Actor Claims Golf Helps His Stage Work

Though considered the outstanding Italian comedian on the American stage, Harry Burns, who is appearing at the ..... Theatre in the Publix revue "Milady's Fans," is willing to forego the bright lights for a position as a golf professional. For more than twenty years Burns has ardently pursued the game of golf. He claims that the game plus regular hours keeps him fit in spite of the changes of food, water and sleeping arrangements that he, like all other stage artists, has to endure. His performance at the ..... Theatre has stopped every show so far. The broken English of an Italian, the dialect that he employs, coupled with his actions in the hilariously funny skit, is the surest cure for blues and if any one in (name of city) fails to get a laugh from his funny tactics he'd better see a doctor.

## HARRY BURNS



## He Dares You Not to Laugh

The inimitable comedian, Harry Burns, will appear at the ..... Theatre next week in John Murray Anderson's delightful stage show, "Milady's Fans." For more than twenty years Harry Burns has been stopping performances with his humorous sketches in which he employs the dialect of an Italian who is just learning the English language. Sixteen years of his stage career have been spent touring the Orpheum and Pantages theatre circuits and playing many of the larger independent vaudeville theatres. So great has been his popularity on the vaudeville stage that he made four and five tours on each of the circuits.

Newspaper critics all over the United States have declared Harry Burns one of the foremost funsters on the American stage. J. Brooks Atkinson, dramatic editor of the New York Times and a confirmed vaudeville hater, passed the Palace Theatre, New York, one afternoon of the Italian comedian's appearance there and decided he would see why the crowds were squirming their way into that "vulgar" vaudeville theatre. The performance bored the fastidious Atkinson until Harry Burns and Company appeared. From the moment the Italian comedians started until they finished Mr. Atkinson was in one continuous spasm of laughter. The next Sunday in his page in the Times he gave Harry Burns, the Italian vaudeville comedian as fine a review as any stage performer could ask for.

Assisting Burns in "Milady's Fans" is Tony de Luca who has been with the former for many years. To see Harry Burns is to be assured of many hearty wholesome laughs and the Publix stage show in which he appears is another of John Murray Anderson's gorgeous, fast moving hits that have proven themselves so popular in (name of town.)

## PUBLIX AGENTS WIN LLOYD CASH

Publix press agents and managers were prominent on the list of those who won Harold Lloyd prizes for the best suggested theatre campaign for "Speedy." Among the eleven who won \$50. prizes were the following Publix men:

Russell B. Moon, Paramount Theatre, New York  
Oscar Doob, Michigan Theatre, Detroit  
Vernon Gray, Metropolitan Theatre, Boston.  
George J. Meredith, Saenger Theatre, New Orleans  
Roy L. Smart, Rivoli Theatre, Greenville, S. C.

## Eugene J. Zukor Joins Publix



GENE ZUKOR

Eugene J. Zukor, son of Adolph Zukor, President of the Paramount Famous Lasky Corporation, has joined the theatre management staff of Publix Theatres Corporation, according to an announcement made this week by Sam Katz, President of Publix. The younger Zukor served in the navy during the war and since that time has been affiliated with various departments of Paramount, his last position being assistant to the president. Fully conversant with all angles of the production and sales end of the picture business he purposes now to make an intensive study of the various phases of exhibition and theatre operation and to become permanently associated with Publix Theatres as a member of the staff.

## Cut-Out Letters Got "Beau Sabreur" Plug

Manager Guy A. Kenimer strung cut-out letters spelling out "Beau Sabreur" — across the street to advertise that picture at the Publix Florida Theatre, Jacksonville, Fla.

These letters were three feet high and were hung on a wire that was stretched across the street opposite the Florida theatre.

The letters were painted white and when a spot was thrown on them at night, it was plainly discernible for five blocks away.

The letter display was equally read from either approach—being double faced.

## DOROTHY NEVILLE



## Royalty Heard Her High Notes

Four seasons ago a charming young prima donna flashed on the Broadway horizon and won instant favor through the medium of her voice and personality in that year's edition of "The Greenwich Village Follies." She struck such a responsive chord among her public and became so popular that Earl Carroll, producer of "Varieties," and the producers of "The Greenwich Village Follies" became involved in a legal battle for her services, Carroll claiming that she was to have appeared in his production. The "Follies" producers were awarded the services of the brilliant young singer and for the next four years she scintillated as one of the brightest stars in that production's constellation.

Dorothy Neville, the young singer in question, on her recent return from Europe, was literally besieged with offers from Broadway producers. John Murray Anderson, producer of the Publix production, "Milady's Fans," which is the leading stage attraction this week at the ..... Theatre, and under whose direction Miss Neville first achieved success in "The Greenwich Village Follies," finally persuaded her to accept a contract to appear in this production on its tour of the leading cities of the country.

Miss Neville might be termed a real blueblood in the field of music. Her grandmother, Jacqueline Neville, was at one time the foremost star at the Royal Opera House in Madrid. Miss Neville was born in Seville where her father, Georges de l'Horme, was a noted artist. Later the father took the family to England where he eventually was knighted by King Edward VII. At the age of nine Dorothy sang before Royalty at Buckingham Palace. Following a long term of study in France and Italy, she came to this country with her parents at the age of fifteen and settled in California and in San Francisco, as a child singer, made her professional debut in Kolb & Dill's "The High Cost of Loving." She achieved such success on the West Coast that she came East and continued her vocal studies, meanwhile filling a short engagement with the Chicago Opera Company. A concert tour followed and it

## THEIR DANCING WON NEW YORK

Another of John Murray Anderson's ultra beautiful revues will be presented next week at the ..... Theatre. "Milady's Fans" further advances the extreme of splendor and entertainment that the Publix Theatres Corporation has presented on the stage of the ..... Theatre for almost two years.

Included in the cast of this fast moving, gorgeous production are Luis Ojeda and Jose fina Imbert who are touring this country for the first time. Dancing together for six years Ojeda and Imbert have teamed for six years and have appeared in their native land, Spain, in many countries of South and Central America. Following an engagement in Mexico City they were presented on the stages of leading west coast vaudeville theatres for six months. For while New York was entertained by their Spanish dancing in Texas Guinan's "Pallochs of 1927."

## PAPERS SHOULD BE FILED

How do you keep your copy of "Publix Opinion?" Do you file it, or throw it away after reading?

Many Publix executives in the field who get several copies, have them immediately bound in loose-leaf cover-files, and keep them available at all times, for information and use of their department heads.

Several requests have been received, asking that Publix Opinion be punched at the top or side with holes for the posts in a loose-leaf binder. Other managers and publicity directors have made their own loose-leaf file-books and punch the holes themselves.

"All of which discussion is most gratifying," says Mr. Katz, "since it indicates that the serious value of Publix Opinion as the circuit's official medium for distributing information and news. It is very necessary that everyone keep posted on what is happening, and what is going to happen, and Publix Opinion fills this need exactly."

"My advice is that when a copy of Publix Opinion is received, you make notes from its contents on your calendar, as a reminder to you a few weeks before the event mentioned is actually going to occur. Then you'll know in plenty of time before your playdate, just how to sell the show to your community. You'll know whether you have proper advertising accessories, photos, billing, changes in talent, routing, etc."

was while on this tour that Miss Neville attracted the attention of Broadway producers, eventually to leap to fame as one of the stars in the "Greenwich Village Follies."



# QUALITY OF CAMPAIGN EXPLOITATION FACTOR

**Favorable public opinion must be created for advertising to earn a profit**

By Lem Stewart

In general, with respect to "exploitation" bear in mind the principle that the more nearly you approach "appropriateness" with respect to the relation between your devices, plans and ideas and the specific show that you are selling, the so much greater will be the favorable response to your campaign, regardless of its extent or forcefulness otherwise. We have for consideration advertising on the screen, plans in the theatre and the distribution of literature like theatre programs; ballyhoos and parades, contests and cooperative advertising; the lobby display that informs and creates desire, the window display; the use of the mailing list and telephone. . . in quantity, character and style, to repeat, a modern manager's campaign opportunities are limited only by the amount of money that may be appropriated for advertising purposes, and the amount of money depends upon knowledge of the extent of potential business.

**Keep Quality In Mind**  
But there is one fact of unquestioned importance to be emphasized in this manual, an element over which every manager has control and which is limited only by his common sense and good judgment. We speak of the essential element, the quality of the campaign.

No matter what the device, or at the medium of contact, always bear in mind that quality is more important than quantity. Advertising to pay its way and in a profit must create favorable public opinion. Is your bill-board advertising or your sniping of other offending good taste? Any advertising device that offends public opinion defeats its purpose. Fortunately offensive advertising quickly eliminates itself without isolation for it proves an ultimate loss to the investor.

But bear in mind the most forceful exploitation campaigns can be fully handled to conform to local tastes and to avoid local prejudices. It is the business of the theatre manager to know his patrons, their income, their likes and dislikes, in fact to collect all information he can about local conditions, and then use these statistics, basing his application of various advertising ideas upon them. So applied, exploitation becomes one of the most valuable means of selling the immediate and current attraction. For exploitation also plays a considerable part, in addition to newspaper advertising and publicity, in creating the habit of theatre attendance.

**Not a Temporary Device**  
Exploitation should not be thought of as a temporary device planned for each change of attraction with the idea of immediate results as its sole object. For each exploitation campaign is but a small unit of your yearly advertising activities, playing a part in the steady and often the gradual building of good will toward your theatre, its regular line of photographs and yourself. And it is good will which ultimately makes your campaign pay its way and earn a profit.

**Domestic Advertising**  
Practically every manager is familiar with the solicitations from charitable organizations such as the Veteran Firemen Labor Organization, Police Benefits, etc. These and similar groups are constantly soliciting donations to their organization, in return for which sums of money, a credit announcement or typographical display is published in certain programs or booklets. It is recognized however that these publications offer practically no possibility of direct advertising returns.

Therefore, the first important consideration to bear in mind is that if the appeal proves legiti-

mate and you donate a sum, though a credit is published in return, what you get is not "advertising" in the ordinary sense of the word, and since there are no possibilities of getting the returns that you expect when money is invested in the Newspaper, Accessory or Miscellaneous accounts, these charges do not rightfully belong in accounts 8, 9 or 10.

**Pass the Buck**  
The second thing to bear in mind is that it is the policy of the Publix Theatres Organization that all these solicitations shall be referred to the home office and to your district managers for approval. We realize that it is embarrassing for you to have to turn representations of such charitable and welfare organizations down. If, however, we analyze most of these solicitations, we find that the solicitor is receiving 90% of the revenues and the Police or Veteran Firemen about 10%, and many of the solicitors are proved not to have been authorized by the heads of the organizations they purport to represent.

When solicitations of this character are presented to you, please diplomatically tell them that on all matters of this nature you must refer them to New York. Send us their solicitations. We will have them investigated quickly and give you our answer immediately. As an example of the trend of this sort of solicitation . . . there is a list gotten out by the Charity Investigation Bureau, consisting of at least 500 organizations in the United States, which solicit this kind of "advertising" . . . while none of the 500 are recommended by the Bureau.

Let the home office check such organizations up for you and save you money. Furthermore if you pass the buck to us you will not be embarrassed in refusing these ads.

## Drill Contest For "West Point" Film

Manager Roy Helms interested the Major of the High School cadets in a drill contest that finally resulted in much publicity for William Haines in "West Point" at the Publix Strand Theatre, Knoxville, Tenn.

The Major staged the drill contest and then marched the winning company to the theatre to see the picture on the opening day.

The High School band of 90 pieces also accompanied the winning drill company in their parade from the school buildings through the main thoroughfare to the theatre. A ten-foot banner was carried in front of the parade, the banner reading on both sides, "On our way to see West Point at the Strand."

## SCORE ONE MORE FOR J. MCCURDY

While at New Haven, as Managing director of the Olympia theatre, Jack McCurdy and Publicity Director Jack Shelley knocked a publicity home-run on "Havana," by getting nearly fifty photos published, and about seventy stories printed on the unit using the material sent out by the home office. The day the unit departed from New Haven, so did McCurdy, who was promoted and transferred to the management of the Metropolitan Theatre, Boston. The "Havana" unit accompanied him into his new theatre, so McCurdy repeated the publicity campaign of the week previous.

In Boston, however, McCurdy modestly says the work was actually done by Bud Gray and Jack McGrail, who are in charge of advertising and publicity promotion. "I merely told 'em what a cinch it is to plant this home office publicity campaign on Havana. They did the rest!"

## BEST COMEDIES READY FOR CONTEST WEEKS

**Cream of Christie product will be distributed during Publix campaign period**

Though it is an established fact that every Paramount-Christie comedy thus far released has proved an excellent draw at the box office due to its entertainment value it is also true that some have been responsible for more audience laughter than others because of the particularly happy combination of story, acting, direction and the "breaks" experienced in production.

A check-up of Christie comedies for exhibition during the Publix theatre managers prize contest for the best newspaper advertising tie-ups on this product shows that the cream of the Christie product will be in distribution during the period of the campaign which started January 16 and concludes March 17.

Assuming that first run play-dates in the larger cities are made approximately a month ahead of exhibition, it is found that 12 Christie comedies will be playing the Publix theatres during the period of the advertising drive. These comedies,

packed with highly amusing situations and starring many of the best-known Christie comedians will provide Publix theatre managers with a wealth of material on which to draw for their advertising and exploitation ideas.

First of the releases available during the contest period is "Splash Yourself," starring one of the leading Christie comedians, Bobby Vernon. This comedy embraces many funny sequences such as those taking place at an immigration dock, those when Bobby becomes an apprentice plumber and later, the scenes built around Bobby's attempt to marry the girl in the face of strenuous opposition supplied by his rivals. This comedy was released December third.

Next is Billy Dooley's burlesque on the flag-pole sitting gag which attracted considerable attention from the general public when a number of people throughout this country introduced this form of endurance contest. This is a comparatively easy theme from which to draw advertising and exploitation ideas.

Then comes Jack Duffy's horse race story in which Jack manages to introduce several methods of horserace riding. In fact so novel are the ways in which he pilots the nag that the spectators' attention is distracted from the race and is riveted on the horseman, who rides in every manner but the orthodox. "Nifty Nags" is the title of this comedy which was released December 24.

"Swiss Movements," fourth of the dozen available, tells the story of the yodelling mountain climbers, who, if the Christie version is to be believed, are an eccentric lot with peculiar methods of scaling mountains and equally queer systems of forestalling snow drifts. This comedy, starring Jimmy Adams, was put into distribution December 31.

"Fighting Fanny," the next release, January 21, contributes several unique angles on boxing first, and foremost of which, is the fact that two girls provide the fistie exhibition. Talk about your boxing kangaroos; these girls give a more eccentric performance than a kangaroo ever attempted even in its wildest moments.

"Save the Pieces," the title of the second Bobby Vernon comedy included in this exploitation dozen, is another short feature from which can be secured many valuable selling angles.

To make a long story short it will be found that the rest of the dozen, "Water Bugs," a Billy Dooley vehicle, "Holy Mackerel," starring Jimmy Adams, "Just the Type," "Sweeties," with Bobby Vernon and, "Long Hose," in which Jack Duffy is featured, contain a wide variety of gags from which can be drawn innumerable advertising and exploitation suggestions.

## GOOD EXPLOITATION!

## GOOD MORNING

Please accept this copy of

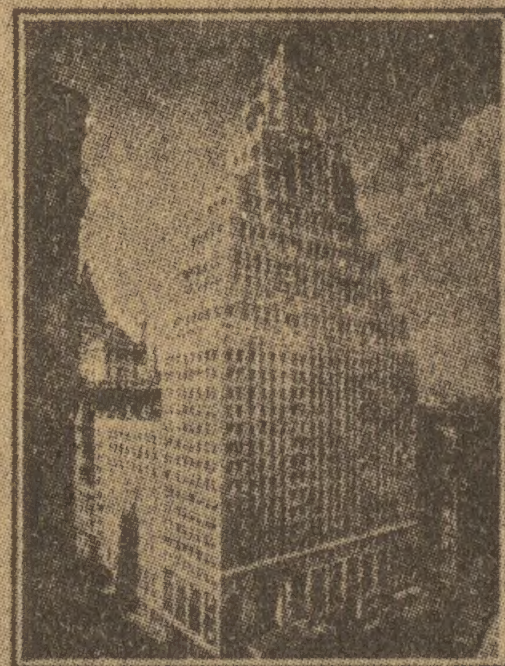
The New York Times

with compliments of

THE PARAMOUNT THEATRE

Times Square, New York

Where The Midnite Pictures Play



We hope that you have enjoyed Paramount's great masterpiece—

## "OLD IRONSIDES"

which is the feature you have just seen. Next week the Paramount will entertain you with Colleen Moore in "Her Wild Oat", and we wish to call your attention to our great de luxe program, four times each day, five on Saturday and Sunday, in which the pick of talent appears on the Paramount Stage.

NEXT WEEK

SOPHIE TUCKER

ON THE STAGE

## USUAL PARAMOUNT PRICES

"GOOD MORNING, HERE'S YOUR TIMES," is the greeting that over five hundred patrons of the Paramount Theatre Midnite Show, met Sunday morning upon leaving the Paramount. Five hundred copies of the Sunday Times is a lot of paper, and it sells for ten cents a copy on the stands. The Paramount is using the stunt every night for their midnite show patrons, as a courtesy gag and good will builder. It cannot be beat. Russ Moon, handling publicity for the New York Theatres, made the deal with the Times.



Sell Your  
Stage Show

# Publix Opinion

Send Us  
Your Stunts

Vol. II

Publix Theatres Corporation, Paramount Building, New York, Week of February 4th, 1928

No. 11

You Know What Publicity Will Do For You! What Are You Doing For Publicity?

"Leave no stone unturned to give Publix the high standing it holds in the world of theatres."

## Publix Opinion

Published by and for the Press Representatives and Managers of

PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising

JOHN E. MCINERNEY, Editor

Contents Strictly Confidential.

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Lem Stewart.....Home Office, New York City  
Sam Palmer.....Home Office, New York City  
Russell B. Moon.....Paramount Theatre, New York City  
Ben Serkovich.....Home Office, New York City  
Henry Spiegel.....Home Office, New York City  
Vernon Gray.....Metropolitan Theatre, Boston, Mass.  
John McGrail.....Metropolitan Theatre, Boston, Mass.  
C. B. Taylor.....Shea's Buffalo Theatre, Buffalo, N. Y.  
Bill Brereton.....Shea's Buffalo Theatre, Buffalo, N. Y.  
Oscar Doob.....Michigan Theatre, Detroit, Mich.  
Ace Berry.....Indiana Theatre, Indianapolis, Ind.  
W. K. Hollander.....Chicago Theatre, Chicago, Ill.  
Lloyd D. Lewis.....Chicago Theatre, Chicago, Ill.  
Bill Pine.....Chicago Theatre, Chicago, Ill.  
John Joseph.....Chicago Theatre, Chicago, Ill.  
Dave Lipton.....Chicago Theatre, Chicago, Ill.  
Reeves Espy.....Ambassador Theatre, St. Louis, Mo.  
Harry Watts.....Capitol Theatre, Des Moines, Ia.  
Nate Friedfeld.....Riviera Theatre, Omaha, Neb.  
Lou Goldberg.....Denver Theatre, Denver, Colo.  
Raymond Terranella.....Palace Theatre, Dallas, Texas  
Robert Kelley.....Texas Theatre, San Antonio, Tex.  
Bud Burmester.....Metropolitan Theatre, Houston, Tex.  
Sidney Dannenberg.....Alabama Theatre, Birmingham, Ala.  
Maurice Barr.....Saenger Theatre, New Orleans  
L. Furman.....Howard Theatre, Atlanta, Ga.

## Welcome

Publix Opinion, on behalf of its staff correspondents and all those affiliated with the Publix Theatres Corporation, takes this opportunity to bid a most cordial welcome to the latest addition to the Publix Theatres' staff—Eugene Zukor.

It should be with a real feeling of pride that all of us marching under the Publix banner embrace in the Publix family the popular son of the distinguished President of Paramount Famous Lasky Corporation. The younger Zukor, in choosing to cast his fortunes in the theatre-operating end of the amusement business instead of in the picture production or other ends where he would so adequately fit, honors our particular part of the entertainment field. In aligning himself with Publix "Gene" Zukor, as he is affectionately and popularly called by his co-workers, says he is equally honored. Eugene Zukor, Publix greets you with a whole-hearted welcome.

## Still Waiting

Publix Opinion once more requests greater support from the men in the field in the matter of forwarding exceptionally good publicity hook-ups and plants on the unit shows. New Haven and Boston put over some great stuff for the show, "Havana." Other cities will no doubt get equally good results on this stage production. But we'd like to hear about it and be able, through the medium of Publix Opinion, to pass it on to the boys further along the route.

If any kind of a medal is in order, or in lieu of a medal let's say a bouquet, such should be awarded on silver platters to Charlie Taylor of Buffalo and Oscar Doob of Detroit. They've been sending in crackerjack stunts that did go over on unit shows and of which some others no doubt will be able to take advantage.

Taylor and Doob are keeping us well supplied, but our hearth-side journal has not even had a peep from some of our other correspondents. When you put one over let's hear about it and in that way you'll let the other fellow hear about it.

## Publicity Wins Actors' Praise

Once more Publix Theatres makes a gigantic stride in its theatrical history-making progress!

And again, the theatre-patron, the local theatre, the performer and the circuit reaps the benefit of a big job being well done.

This time, Publix Home Office Publicity Department, under the direction of A. M. Botsford and his Home Office associates, aided by the active support of Field Publicity Directors, gets the credit.

The innovation is a comprehensive, intensive publicity plan for the individual stage artist employed by Publix, as well as for the stage production. It is a new and huge-scale development of even the effective publicity plan inaugurated when Publix first was formed.

Heretofore, in pre-Publix days, less than a dozen stage stars of first magnitude had any plan whatever, to "sell" themselves elsewhere than on the stage. Most other artists were either hopelessly resigned to a stage career with no publicity, or else achieved it haphazardly or accidentally—and in frequent cases, ill-advisedly.

Under existing legitimate and vaudeville customs, the act or artist would usually only submit his name and requested billing, with his photos, to an agent, and these would be sent around by booking-agents in advance of his theatre route.

Publix, however, invites and insists on the artist making contact with its publicity department the minute the contract is signed. Louis Nathan, Publix staff photographer, winner of numerous national and international camera-art awards, immediately makes a series of bust, full length, character, art, and stunt pictures of each individual, keeping in mind use of the photos for newspaper publicity as well as lobby display purposes. In this he is aided by the guidance of the publicity and theatrical experience of the entire Home Office publicity staff.

After being photographed, the artist then is interviewed in a most searching manner by expert publicity news and feature writers, who prepare a dozen or more spot-news stories designed to excite keen public interest in the career and affairs of the artist, news stories eagerly sought by newspaper editors. The basis of these stories is contained in part in the following questionnaire which the artist fills out for the publicity writer "leads" for further questioning and investigation.

### FOR PUBLICITY PURPOSES

To be returned to:

J. E. McInerney,  
Publix Publicity Dept.,  
Paramount Theatre,  
New York City

Name.....  
Age.....For publicity only.....  
Place of Birth.....  
How do you want your billing to read?.....  
Where educated?.....  
What are your special educational, physical, social, scholastic attainments and talents?.....  
Previous engagements.....  
When and where you made first stage appearance.....  
Tell about any other members of your family in the profession, or famous for any reason.....  
Who are they?.....  
Give Below any other information which would be of interest for publicity purposes.....

## ROUTE OF PUBLIX UNITS FOR WEEK BEG. FEB. 4TH

	Band No.		Opens
New Haven.....Olympia	28	(Take a Chance).....	Friday
Boston.....Metropolitan	27	(Steps & Steppers).....	Friday
New York.....Paramount		Sophie Tucker (1 wk. only).....	Saturday
Washington.....Loew's Palace	26	(Milady's Fans).....	Saturday
Baltimore.....Loew's Century	3	(Tokio Blues).....	Monday
Pittsburgh.....Loew's Penn	4	(Way Out West).....	Monday
Buffalo.....Shea's Buffalo	24	(Havana).....	Saturday
Detroit.....Michigan	23	(Blue Plate).....	Saturday
Cleveland.....Loew's Allen	22	(Treasure Ships).....	Saturday
Indianapolis.....Indiana	21	(Russian Revels).....	Saturday
St. Louis.....Ambassador	20	(High Lights).....	Saturday
Chicago.....Chicago	19	(Merry Widow).....	Monday
Chicago.....Uptown	A	(Rainbows).....	Monday
Chicago.....Tivoli	18	(Marchin' On).....	Monday
Chicago.....Norsshore	C-1	(Leap Year Fancies).....	Sunday
Denver.....Denver	14	(Moonlit Waters).....	Saturday
Omaha.....Riviera	X	(Jazz Grab Bag).....	Friday
Des Moines.....Capitol	16	(Steppin' High).....	Friday
Kansas City, Loew's Midland	15	(Listen In).....	Saturday
Dallas.....Palace	12	(Florida).....	Saturday
Fort Worth.....Worth	11	(Dancing Brides).....	Saturday
San Antonio.....Texas	10	(Dixieland).....	Saturday
Houston.....Metropolitan	9	(Dance Caprice).....	Saturday
New Orleans.....Saenger	8	(Flyin' High).....	Saturday
Birmingham.....Alabama		SPECIAL (Making Movies).....	Monday
Atlanta.....Howard	6	(Jazz Ala Carte).....	Monday

## WHIRLING AROUND THE PUBLIX WHEEL

ACE BERRY, popular managing director of Indiana Theatre Indianapolis, and one of the best known press agents and the atrical managers in the country, was a visitor to New York this week. In order to keep in close touch with the home office boys he took a room at the Claridge the windows of which face those of the Paramount Building.

THE RUNAWAY FOUR will remain with the unit, "Publix Follies," for the southern tour.

"MARCHIN' ON" will remain intact for the southern tour. No acts will be taken out of this show.

FREDDIE AND EDDIE will not play the Chicago, Uptown and Tivoli Theatres, Chicago, in Boris Petroff's unit show "Rainbows," but will rejoin that unit in Des Moines.

THE FIRST PUBLIX UNIT to play the Capitol Theatre, New York, will be Frank Cambria's "The Fast Mail," opening February 11th. The route for this unit will be decided later.

THE METROPOLITAN THEATRE, BOSTON, will have Friday as its opening day from now on. "Steps and Steppers" is the first unit show to go from New Haven to Boston, prior to coming to the Paramount.

What unit show are you contracted for?.....  
Which producer?.....  
Give all photos of any kind and scrap book of clippings.....

Photos and stories are then sent to each local theatre several weeks in advance of the playdate, to the local Field Director of Publicity, who makes effective use of them in the preparation of ads, lobby and window displays, and publicity stories in local publications.

All of this service is given to the artist without one penny of cost. The artist receives competent publicity advice as to WHAT to do to get constructive publicity, as well as what not to do. At no cost to the artist, the services of at least fifty expert Home Office and field publicity and advertising specialists are made available to him for the first time in theatrical history. This service is even extended to include the chorus girls, who frequently become "good copy" and are thus started toward recognition and stardom.

"The idea is one of the most constructive ones yet advanced in modern theatrical operation," declared James R. Cowan, general director of stage productions for Publix, after he had watched it in operation for several weeks.

"Publix, in its brief existence, won the affection of actors who clean, modern dressing rooms were made available in theatres when 'Publix service' was extended to back-stage to the actor as well as to the patron; and again when Publix undertook to give the actor free baggage, transportation and Pullman service; and again when local Publix managers arranged with local hotel keepers for extra guest-service for Publix performers at group-rates in leading hotels. And now in adding the comprehensive actors' 'selling' campaign to Publix list of considerations of the actor, the result is a general feeling of good will within the whole Publix organization that has never before been evident in show business."